OWNER'S MANUAL

INTRODUCTION

Thank you for purchasing the DCP Productions “Pulse” voice library for the Yamaha Motif XS. This voice library utilizes the internal waveROM (samples) of your product and does not require any additional user RAM.

“Pulse” is a sound library dedicated to all things “low”. The 128 bass voices include vintage classic analog synth basses (Minimoog, Roland TB-303, Prophet 5 and more), FM (DX) basses, cutting edge electronic bass textures, sequencer basses, electric bass guitars (with amp/cabinet and microphone modeling), acoustic basses (direct and mic’d versions), Hammond organ and church pipe organ pedals, combo organ bass keys, and a Rhodes Piano Bass. Also present are a variety of bass and low-end “drone” sounds, perfect for movie and television soundtracks, ambient, and chillout music. This “XS” version of the library contains many new voices not found in previous versions, and includes programming which takes advantage of the XS’ new features such as programmable function switches and XA synthesis system.

The sounds in “Pulse” were programmed by veteran synth programmer Dave Polich, who has done extensive synth programming for Yamaha, Korg, Alesis and Roland.

HOW TO LOAD THE SOUNDBANK

WARNING – BACK UP YOUR DATA FIRST

BEFORE YOU LOAD “PULSE”, MAKE SURE YOU HAVE BACKED UP (SAVED) ANY DATA IN YOUR PRODUCT THAT YOU MAY WANT TO KEEP. YOU CAN SAVE YOUR DATA IN A VARIETY OF FORMATS ONTO A USB STORAGE DEVICE, OR AS AN EDITOR FILE VIA USB. CONSULT YOUR PRODUCT’S OWNER MANUAL FOR DETAILS ON SAVING/BACKING UP YOUR IMPORTANT DATA SUCH AS SOUNDS, BEATS, SEQUENCES OR SONGS.

FROM THE DOWNLOADED ZIP FILE TO USB DEVICE (JUMP DRIVE or FLASH DRIVE):

1. Insert your USB device into your computer's available USB slot. It's icon should appear on your desktop.
2. If it isn't already open, navigate to the "PULSE MOTIF XS" folder and double-click on it to open it.
3. Navigate to the folder called "Pulse Motif XS ALL File" and double-click to open it.
4. Copy the file called "Pulse.X0A" to your USB device's icon (by either dragging the file directly to the icon, or going to your file menu and choosing "Copy" and "To" and selecting the USB device as your destination).
5. When the file has copied completely to your USB device, properly eject the USB device and insert it in the slot labeled "TO DEVICE" on the rear panel of your Motif XS. You will see a screen message that says "Connecting to USB device…".
6. Press the FILE button on the front panel of the Motif XS. Use the cursor buttons to move up to the top of the screen so that the "Device" field is highlighted and turns blue-green. If necessary, turn your jog wheel to the right until you see the name of your USB device in the field. This will indicate that your USB device has been selected.
7. Using the cursor down buttons, cursor down to the first named folder in the display and then turn the jog wheel to further move to the file called "Pulse.X0A". The file name will highlight in blue-green.
8. Using the cursor buttons, cursor down to the field marked "Type" and make sure it is set to "all".
9. Press SF2 "LOAD". Then press the "YES" button on your XS.
10. The Pulse library will load 128 voices to your VOICE User 3 bank.
11. To select the first voice, press the "VOICE" button, then the User Bank 3 button, and then button A1 to begin.

FROM THE DOWNLOADED ZIP FILE TO USB CD DRIVE:

1. Connect a USB CD-ROM drive to your Motif XS' "To Device" slot located on the rear panel of the Motif XS. Power up the drive. You will see a message in the XS display that reads "Connecting to USB device…".
2. Insert a blank CD in your computer's CD drive. Its icon should appear on your desktop..
3. Navigate to the folder called "Pulse Motif XS ALL File" and double-click to open it.

4. Copy the file called “Pulse.X0A” to the CD (by either dragging the file directly to the icon, or going to your file menu and choosing “Copy” and “To” and selecting the CD as your destination).
5. When the file has copied completely to your CD, rename the CD to something you want (like “Motif XS stuff”), properly eject it and insert it in the CD-ROM drive connected to your Motif XS.
6. Press the FILE button on the front panel of the Motif XS. Use the cursor buttons to move up to the top of the screen so that the “Device” field is highlighted and turns blue-green. If necessary, turn your jog wheel to the right until you see the name of your CD in the field. This will indicate that your CD has been selected..
7. Using the cursor down buttons, cursor down to the first named folder in the display and then turn the jog wheel to further move to the file called “Pulse.X0A”. The file name will highlight in blue-green.
8. Using the cursor buttons, cursor down to the field marked “Type” and make sure it is set to “all”.
9. Press SF2 “LOAD”. Then press the “YES” button on your XS.
10. The “Pulse” library will load 128 voices to your VOICE User 3 bank.
11. To select the first voice, press the “VOICE” button, then User Bank 3 button, and then button A1 to begin.

IF YOU HAVE A MOTIF XS RACK:

YOU MUST USE THE MOTIF XS EDITOR TO LOAD THE SOUNDS.

TO MAKE SURE YOU HAVE CONNECTYED THE EDITOR TO THE RACK PROPERLY, CONSULT THE DOCUMENTATION THAT CAME WITH THE EDITOR. BELOW ARE EXCERPTS FROM THAT DOCUMENTATION:

1. Change the mode to the Voice mode by clicking the [Voice] indication (at the top left
of the display).
If the MOTIF-RACK XS has been connected to the computer properly and the MIDI Port (page 40) has
been set properly, starting the MOTIF-RACK XS Editor will set the [ONLINE]/[OFFLINE] indication to
[ONLINE], meaning that the settings of the MOTIF-RACK XS Editor and the MOTIF-RACK XS instrument
are synchronized with each other. In this case, the Auto Sync window is called up automatically via this
step 1, making step 2 is unnecessary. Go to step 3.

2. Click the [OFFLINE] to call up the Auto Sync window if the [ONLINE]/[OFFLINE]
indication is set to [OFFLINE].

3. On the Auto Sync window, set communication-related parameters such as Input Port,
Output Port and Device Number in the Data Port section, then set the direction of Data
Auto Synchronization (Global, Current and Voice) in the Auto Sync Setting section.
When you want to use the settings on the MOTIF-RACK XS itself as starting data for editing, set the
boxes of Global, Current and Voice in the Auto Sync Setting to on so that the data flows from the
instrument to the computer. To use the settings on the MOTIF-RACK XS Editor as starting data, set both
Global, Current and Voice to the opposite, so that the arrow indicates data flow from the computer to the
keyboard. For details, see page 40.

PROCEDURE FOR SELECTING AND LOADING THE SOUNDS IN "PULSE" TO YOUR XS RACK:

1.Launch the XS Editor, either within Studio manager, or within Cubase if you are using a version of Cubase. Make sure your connections are set up properly (refer to the documentation for the XS Editor for further info on connection setup).

2. When you go to FILE > select IMPORT >.
A screen pops-up that allows you to click on the Open Folder icon and browse your computer.

On a Windows computer you set the "FILES OF TYPE" option so that you can search for files of type: "Motif XS All (.x0a)"*

On a Mac computer you set the "ENABLE" option so that you can view "Motif XS All (.x0a)" files.*

Locate and select the file called "Pulse.X0A", which is located within the "Pulse Motif XS ALL File" folder included in the download.

3. This will populate the left side of the IMPORT window with a list of the Voices within that ALL data file - which you can look at by "Category" (A.Piano, Keyboard, Organ, Guitar, etc) or by "Bank" (USER 1, USER 2, USER 3, DRUM USER)

4. You can then select the entire USER 3 folder, for example, on the left and select the USER 1 folder on the right of the screen (which represents their current internal USER bank...

5. Double click IMPORT and the Voices will be bulked to the target location.

6. The Motif XS and the Motif-Rack XS share System Exclusive ID, so you can bulk data between the two but in order to transfer PERFORMANCES it is not direct at all. There is not a PERFORMANCE mode as it is in the keyboard version...

Libraries that contain Performances will not load the Performances directly, as there is no Performance mode on the XS Rack.

Libraries that employ user arpeggios will not load arpeggios to the rack XS, as it is not capable of importing user arpeggios.

ABOUT THE VOICES

MAPPING - MAKE SURE YOU PLAY IN THE LOW OCTAVES

For the most part, the “Pulse” voices are mapped according to General MIDI (GM) mapping specification – meaning that the low “E” on a bass guitar voice is mapped to E1 on the keyboard. Some voices may not sound like basses until you play them in the LOWER octaves, starting around E1. A synth bass sound played at C3, for example, may just sound like a “normal” synthesizer with some extra low end in the tone.

WATCH YOUR LISTENING VOLUME

Many of the “Pulse” voices feature a LOT of LOW END. They’re “bass” sounds, after all. Be careful of your speakers (and your hearing) at high volumes – you may damage your speakers if they cannot handle the low end, and you may damage your hearing as well. Most computer speaker systems do not reproduce low end well, so listening to the voices through computer speakers may provide a less than satisfactory experience. If, on the other hand, your computer speaker system includes a subwoofer, you may experience the exact opposite – an overload of low end due to the excessively hyped low boost provided by the subwoofer.

CONTROLLERS

All of the “Pulse” voices are designed so that something happens when you move/play one of the following controllers (some controllers may be unassigned in certain voices):

Assignable Knob 1
Assignable Knob 2
Assignable Function Switch 1
Assignable Function Switch 2
Pitch Bend Wheel
Mod Wheel
Ribbon

Try using any of these controllers while playing - you'll see that the creative possibilities really expand when you do. Plus, the "fun factor" increases as well.

ARPEGGIOS

Motif ES features five arpeggios per voice. Where a voice uses an arpeggiator, you can switch to different patterns by pressing the SF1 thru SF5 buttons.

SLIDERS AND TRACK MUTE BUTTONS

You can use the four sliders and track mute buttons on Motif XS to provide an even greater number of variations in the sound. Move the sliders to bring parts of the sound in and out, or use the track mute buttons to switch parts of the sound on and off.

LIST OF VOICES

A1 thru C16 – ASSORTED ANALOG AND DIGITAL SYNTH BASSES

A1 – The Minimoog Bass
Classic Minimoog bass sound. The Minimoog has its place in synth history as THE synth bass instrument, thanks to its warm fat filters and “that” punchy, smooth Moog sound.

Moog Minimoog Model D.

A2 – Filter Contour Attack
Variation minimoog bass sound. – somewhat sharper, more “pointed” attack.

A3 – 3-Osc Ramp+Square
Variation 3-oscillator Minimoog bass sound – 2 ramp wave oscillators tuned an octave apart, plus square-wave oscillator.

A4 – Dark Percussive
Variation Minimoog bass sound – muted and darker.

A5 – FilterContourAttack2
Variation Minimoog bass sound – closing bell-shaped filter character, or what’s sometimes called the “ow” or “owng” sound.

A6 – Taurus Bass Pedal 2

Moog Taurus bass pedal sound – low, smooth, with slowly closing filter. Geddy Lee of Rush used a set of Moog Taurus bass pedals, which are designed to sit on the floor at a player's feet, much like a set of organ bass pedals. (Note: This voice is designated "Moog Taurus Bass Pedal 2" because "Moog Taurus Bass Pedal 1" is included in the DCP productions "Vintage keys" Voice Library).

Moog Taurus Bass Pedals.

A7- TB-303 Rez

The classic vintage, buzzy, pointed, thin Roland TB-303 Bass sound. The TB-303 was a mid-80's bass "synthesizer/sequencer" that found favor among dance and electronica musicians and producers. This voice features arpeggiator assignments, emulating the original TB-303 "step sequencer".

Roland TB-303 "Bassline".

A8 – TB-303 Drive

TB-303 bass through overdrive/distortion effect.

A9 – TX81Z Bass 1
Bright, plucky FM synth bass from the vintage Yamaha TX81z synth module.

Yamaha TX-81z module (bottom of rack).

A10 - Rubbercomp
Percussive, darker, “rubbery” synth bass.

A11 – TX81Z Bass 2
Variation FM synth bass, plucked character.

A12 – Rubbercomp 2
Variation rubbercomp bass sound.

A13 – Mini Owng
Resonant Minimoog bass with bell-shaped “owng” filter curve. Try moving the Assignable knobs on the Motif ES for a wide variety of filter envelope textures.

A14 – S.E. 1

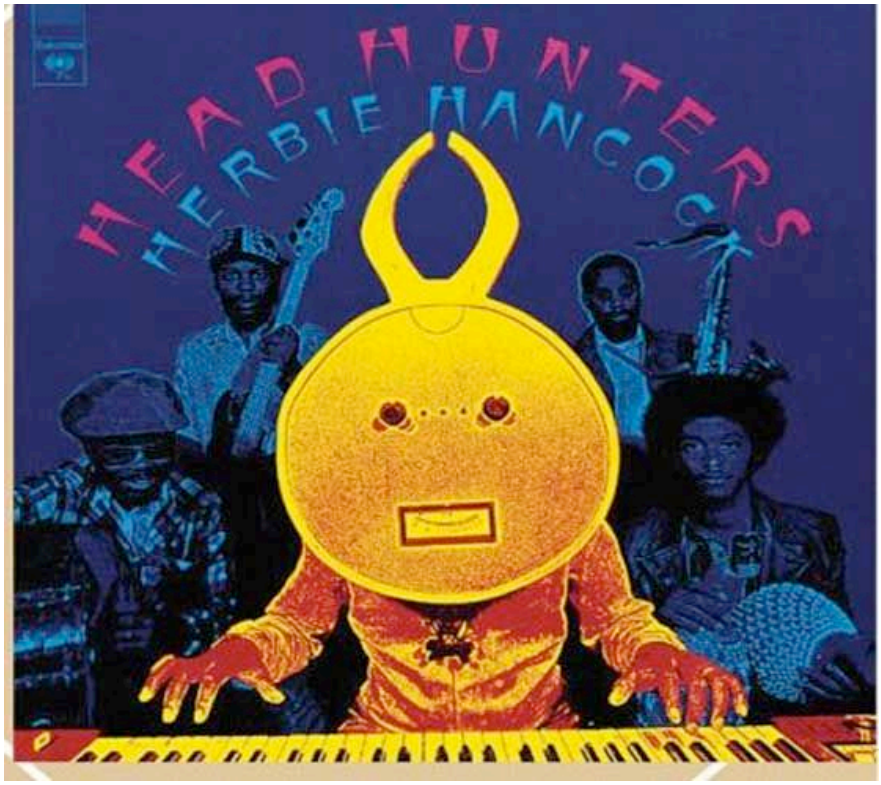
Brassy, resonant synth bass sound characteristic of the programmable Studio Electronics SE 1 synth module. The SE 1 was laid out exactly like the original Minimoog (it even sported the same style of knobs and switches, in the same panel locations).

Studio Electronics SE-1 (original "grey" colour).

A15 – Ramp Rezzo

Moog "owng" bass using a single ramp oscillator.

A16 – Chameleon Bass
The squirting, resonant synth bass sound from Herbie Hancock's jazz-funk hit "Chameleon", heard on his 1973 platinum album *Headhunters.*



Herbie Hancock "Headhunters" album cover, 1973.

B1 – TX81Z Bass 3
Another percussive/plucked FM bass sound with a bright attack and slight contoured filter,

B2 - Bruezer
Buzzy analog synth bass from the vintage Chroma Polaris synth.
The Polaris was originally developed by ARP, then marketed under the Rhodes name after ARP was acquired by Fender.

Chroma Polaris (circa 1984).

B3 – Owng Filter
Hybrid “owng” filtered bass sound, using moog and 303 sawtooth oscillator sounds.

B4 - Uniclick
Clicky, percussive filtered bass sound, characteristic of the bass sounds heard on many 80’s pop hits.

B5 - Rezonint
Warm, buzzing edgey and bright synth bass with slight filter contour, emulating the bass sound heard on the Gap Band’s hit, “You Dropped a Bomb On Me”.

B6 - Rounded
Darker, “rounded” analog bass.

B7 - PokkaPokka
Sounds like its name – clicky, very percussive moog bass sound.

B8 – Prophet Sync Bass
"Hard sync" bass sound from the Sequential Prophet 5 synth, circa 1980.

Sequential Circuits Prophet 5.

B9 – Q Curve
"Blip" moog bass – filter has a very high "Q" or resonant emphasis, thus producing the "blip" at the beginning of the sound. Good for electronic and techno as well as dance music.

B10 – Pad Bass 1
Smooth, chorused, dark and warm synth bass, good for low drones, dramatic intros, etc.

B11 – Pad Bass 2
Variation of B10.

B12 – Sub 1
Sine wave "sub" or sub-harmonic bass. Turning Assignable Knob 2 on the Motif ES brings in percussive attack sound.

B13 – Taurus Bass Pedal 3
Variation of Moog Taurus bass pedal sound.

B14 - Skwadge
Resonant analog synth bass with "pinched" or slightly nasal timbre.

B15 – Prophet Sync 2
Another Sequential Prophet 5 bass sound, with a more rapidly closing filter envelope.

B16 – TB-303 Mute
TB-303 bass sound with very short decay.

C1 - Telephonik
Sawtooth-Squarewave synth bass with “telephone” timbre.

C2 – Warm Square
Darker, warm square-wave synth bass.

C3 – CZ-101 Bass 1
Big, resonant detuned sawtooth analog bass sound emulating the Casio CZ-101, a digital polyphonic synth from the mid-80’s. The CZ-101 was a small, toy-looking synth that produced a very big sound. It used “phase distortion”, a proprietary synthesis method similar to the FM synthesis found in Yamaha’s DX-series synthesizers. The CZ-101 remains valued today among techno and electronica and dance musicians, as well as “circuit-bent” synthesists who often alter its circuitry to produce more unusual sounds.
This particular voice is modeled on the CZ bass sound used in the Jane Child 80’s hit song “Don’t Wanna Fall In Love”.

Casio CZ-101.

C4 – CZ-101 Bass 2
CZ-101 bass variation sound, with bell-curve filter envelope.

C5 – CZ-101 Bass 3
Darker, percussive, detuned CZ-101 bass.

C6 – Wet Filter
Analog bass with “wet” resonant filter envelope (slower filter attack).

C7 - Snark
Thinner, very resonant sawtooth analog bass with pointed attack.

C8 – More Snoop
Update on the by-now-classic “Snoop Dogg” bass sound with the high buzzing filter.

C9 – TB-303 Square
Square-wave TB-303 bass sound.

C10 – Sub 2
Variation sub-bass (subharmonic) sound.

C11 – Filter Finger
Thinner, nasal resonant bass sound with slightly touch-responsive filter.

C12 - Zowee
Analog synth bass with “wow” filter sound.

C13 – Super Q
“High Q” “Blip” bass with delay effects.

C14 - Tekmod
Ring-modulated bass tone with timbre control via Mod Wheel.

C15 – Pokka 2
Another “pokka” percussive clicky moog bass sound.

C16 – 808 Kick Bass
Percussive “kick” bass using Roland TR-808 kick sound as foundation for the tone. Although the TR-808 still finds favor among rap and hip-hop artists and producers, another use for its kick drum is as a “bass” sound, due to the fact that it can be pitched to musical intervals.

Roland TR-808

D1 thru D16 – SEQUENCER/ARPEGGIO BASS SOUNDS

These sounds feature arpeggios and are good for sequenced bass lines, especially ones that call for shorter duration sounds. They also work well with the arpeggio switch turned off.

<u>D1 – Pulse Machine</u>

Metallic, pulsing bass sound, similar to the kind of bass timbres produced by the vintage ARP 2600 modular synth (mid 1070's). Good for electro, industrial, and even sci-fi soundscapes.

ARP 2600 modular synthesizer.

D2 - Industrial
Frantic, edgy, distorted and metallic industrial synth.

D3 - Tron
Sequenced bass arpeggiator sound with “sample&hold” electronic character.

D4 - Robotix
“Robotic” electronic bass arpeggio/sequence.

D5 - Flexiband
Arpeggio/sequence bass sound with a flexing or “rubber band” or jaw-harp timbre.

D6 – Baby Bouncer
Rubbery, darker percussive “bouncing” synth bass sequence.

D7 – Blade Runner
Edgy, metallic, “futuristic” sequenced bass sound, inspired by Jean Michel-Jarre’s score for the cult sci-fi film *Blade Runner.*

D8 - Stutterpluck
Sliced, plucked, pulsing, darker, rubbery “Euro” bass sound, for trance, electro, ambient, chill, industrial.

D9 - Neutronik
Pulsing electro bass sequence with variable filter effects.

D10 - Kickjumpr
Clicky, percussive, rubbery short-decay sequenced bass.

D11 – Dit Dot
Stuttering ,metallic , thin electro-bass.

D12 – Rave-Age
Fuzzy, overdriven rave bass sequence/arpeggio sound.

D13 – Tekk Haus
Ambient, stabbing, percussive, resonant “trance” bass sequence.

D14 - Juggernaux
Darker, rubbery/metallic pulsing bass groove.

D15 - Sinthy
Blippy, percussive bass groove.

D16 - Electrode
Thinner, buzzy, resonant and highly “electronic” bass groove.

E1 thru F16 – ELECTRIC & ACOUSTIC BASSES

Including electric basses, acoustic basses, electro-acoustic basses and orchestral double-basses. Many of the electric bass voices feature a split at C4 with the bass duplicated in the upper octave but pitched down two octaves – so you can play ostinato and rapidly repeated basslines using a “two-handed” technique. No more trying to play rapid repeating notes on the same key!

The electric and electro-acoustic bass voices feature amp/speaker cabinet and microphone/preamp modeling, based on programmer Dave Polich's thorough knowledge and experience in recording basses through a wide variety of amp/speaker cabinet set-ups, microphones, and preamps.

E1 – Warwick/SWR

Warwick bass through an SWR SM500 bass amp and SA15 bass cabinet, mic'd with an Audio Technica 4033 microphone.

Warwick Double-buck Basses, SWR SM500 amp and SA15 speaker cab

E2 – Yamaha TRB 5-string

Yamaha TRB5 5-string bass fed direct to mixing console via Countryman Direct Box.

Yamaha TRB-5 5-string bass.

E3 – Music Man Finger

Fingered Music Man custom bass through Trace Elliot AH1000 amp head and speaker cab.. The Music Man company was founded by Leo Fender, the man who originally started Fender. Music Man basses featured an appearance and design similar to the Fender basses.

Music Man Custom bass.

Trace Elliot AH1000 amp head

E4 - Thumbslap Bass 1
Bright, percussive slap bass, through Trace Elliot bass amp/speaker mic'd with an Audio-Technica ATM 4033 mic.

E5 – Thumbslap Bass 2
Variation slap bass.

E6 – Thubslap Bass 3
Variation of slap bass sound.

E7 – Rickenbacker
The bright, almost guitar-like tone of the Rickenbacker 4003 bass, used by artists like Chris Squire of Yes (check out their hit song "Roundabout" from the *Fragile* album) and John Entwhistle of the Who.

Rickenbacker 4003 bass.

E8 – P-bass Flatwound

The electric bass that started it all – the Fender Precision bass, with flatwound strings, through a vintage Ampeg B15 tube amp/cab combo, mic'd with a Shure SM57 microphone.

1971 “blonde” Fender Precision Bass.

Ampeg B-15 Bass amp head.

1997 Fender Precision bass – classic “Sunburst” finish.

E9 – Muted Pick
Muted pick bass, through a Trace Elliot solid-state bass head and single 15” cabinet, mic’d with an Audio Technica 4033 microphone.

E10 – Crossfade Pick
Pick bass which goes from muted pick at low velocities to open picked at higher velocities. Same amp/microphone setup. Use this sound to play the bass part from the old Golden Earring 80’s hit “Radar Love”.

E11 – Alembic Fretless
Fretless Alembic 5-string bass, thru direct box into mixing console.

Alembic 5-string fretless bass.

E12 - Thumbdriver
Thumbslapped bass with bass fx sounds starting at C4. through a Hartke solid-state bass head and single 15” cabinet, mic’d with an Audio Technica 4033 microphone.

Hartke A100 bass amp/cab combo.

E13 – Buzzy Finger
Fingered electric bass with “buzzing” or “slapped” fret sounds on harder velocities. D.I. (direct injection) to mixing console.

E14 – Buzzy Pick
Picked electric bass with “buzzing” or “slapped” fret sounds on harder velocities. D.I. (direct injection) to mixing console.

E15 – Rock Overdrive

Fender P-bass with roundwound strings, through a Line 6 Bass Pod Pro with overdrive amp setting. This sound is good for the bass part on the Radiohead song “The National Anthem” from the band’s *Kid A* album.

Line 6 Bass Pod Pro.

E16 – Fender Bassman

Teisco Del Ray FB-2 “Beatle “ bass thru a vintage 60’s Fender Bassman amp. Teisco was a Japanese guitar and bass manufacturer that produced inexpensive guitars throughout the 50’s, 60’s and early 70’s. The Fender Bassman amp was the very definition of the all-tube “Tweed” sound – warm, saturated and easy to overdrive.

Teisco Del-Ray FB-2 “Beatle” or “Violin” bass.

1964 “Blonde” Fender Bassman amp/cabinet combo..

F1 – Ovation AcousticBass

Ovation electro-acoustic bass, mic’d with an Audio-Technica 4033 fed to a dbx 586 tube mic preamp

Ovation acoustic bass.

F2 – Martin Acoustic Bass

Martin acoustic bass guitar.

Martin acoustic bass guitar

F3- Flatpicked E-bass
Fender P-bass played “flatpick” style.

F4 – Gibson EB3
Emulation of the Gibson EB3 solid-body bass, used perhaps most famously by Jack Bruce of Cream in the late 1960’s.

Gibson EB3 bass

F5 – Danelectro Silvertone

The Danelectro company manufactured basses for several other companies as well, which were sold under other names. This is the sound of the Danalectro “Silvertone” four-string bass sold through the Sears catalog in the mid to late sixties. The cost back then? Around 120 dollars, including case.

Danelectro “Silvertone” bass.

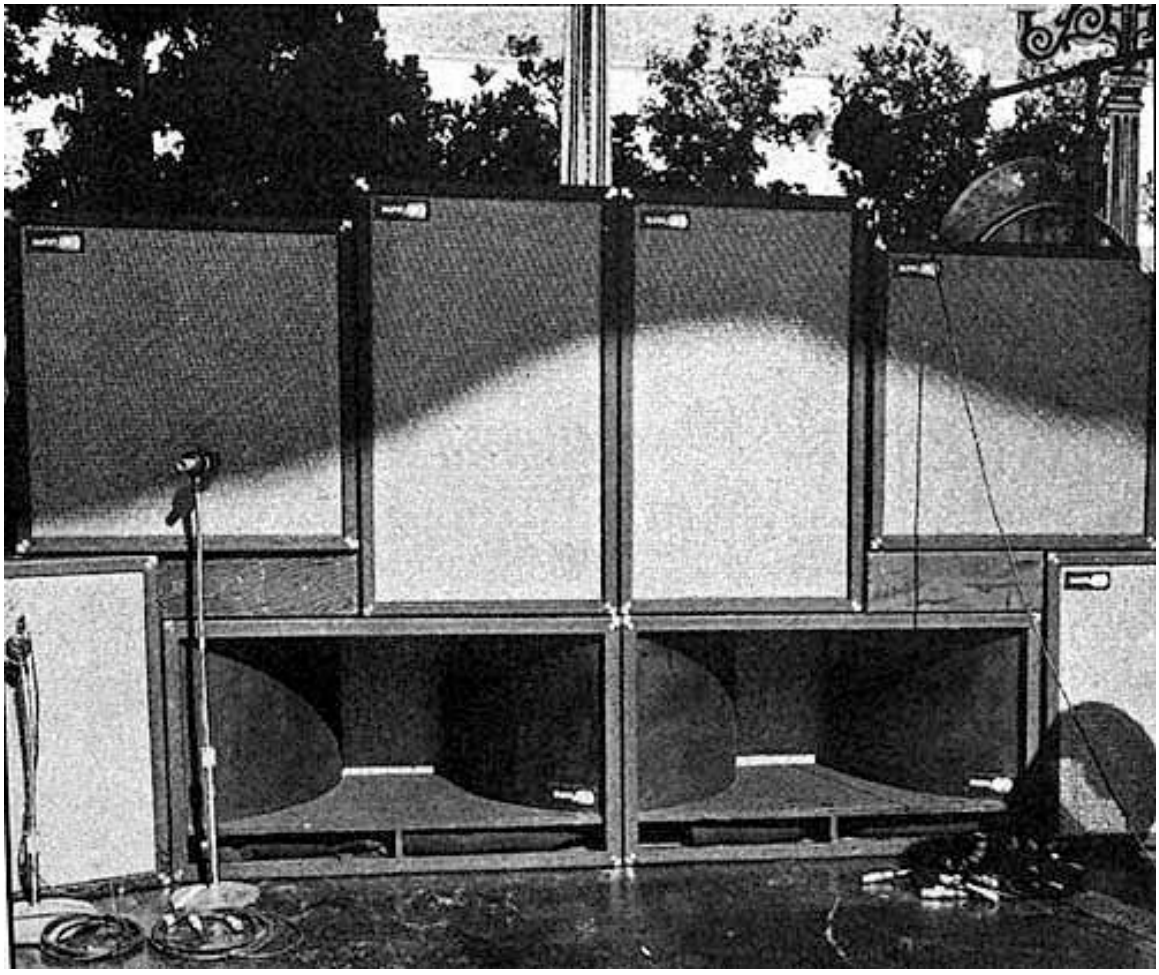
F6 – Sunn Coliseum

The sound of a picked Alembic Explorer bass through a Sunn Coliseum bass amp and cabinet system. Assignable Knobs 1 and 2 control overdrive amount and color. This is the sound made famous by John Entwhistle of the Who.

Alembic Explorer “John Entwhistle” bass.

Sunn Coliseum bass head.

John Entwhistles early 70's Sunn touring rig – including four Sunn Coliseum slave amps, controlled by master preamp sections in the rack top.



Entwhistle’s onstage Sunn cabinet setup.

F7 – SVT Bass Boost

Fender Precision bass, w/roundwound strings, played through an Ampeg SVT head, bass boost switch on, fed to Ampeg SVT 810 cabinet. Perhaps THE classic rock and roll amp sound.

Ampeg SVT head. The "bass boost" switch is the white switch marked "Lo". Many bassists engaged both the "Lo" AND "hi" switches. Because you could never be too loud or too deep

Ampeg 810 SVT cabinet – 8 ten-inch speakers and massive bottom end.

F8 – Hofner Beatle Bass

The slightly “acoustic” sound of the famous Hofner “Beatle Bass” used by Paul McCartney.

The real Hofner “Beatle Bass” used by Paul.

F9 – Upright Bass D.I.
Sound of upright acoustic bass, “D.I.” (direct injected) to the mixing console.

“Standup” or “Upright” acoustic bass – also called the contrabass or contrabass.

F10 – Upright Bass Mic’d

Upright bass 1 recorded through Neumann U87 microphone, pointed towards the bass soundholes, about 3.5 feet from the instrument.

Neumann U87 microphone

F11 – Upright Bass Mic'd 2

Upright bass 2, recorded with a Neumann U47, about 2.2 feet from the bridge of the bass.

Neumann U47 microphone.

F12 – Upright Bass Mic'd 3
Upright bass 1 recorded with Neumann U87, pointed equidistant between body and neck, at a distance of about 3.5 feet.

F12 – Upright Bass Mic'd 4
Upright bass 2 recorded with Neumann U87, pointed equidistant between body and neck, at a distance of about 3.0 feet.

F14- Bass'N Ride Cymbal
Layered sound of bass and ride cymbal, for left hand "jazz" bass lines.

F15 – Bass'N Ride Cymbal 2
Variation of bass and ride cymbal layered sound.

F15 – Bass'N Ride Cymbal 3
Variation of bass and ride cymbal layered sound.

G1 THRU G4 – ORCHESTRAL BASS SOUNDS.

G1 – Double Bass Pitz 1
Orchestral double bass (contrabass) pizzicato sound.

G2 – Double Bass Pitz 2
Variation of orchestral double bass (contrabass) pizzicato sound.

G3 – Double Bass Pitz 3
Variation of orchestral double bass (contrabass) pizzicato sound.

G4 – Orchestral Tuba
Orchestral tuba sound.

G5 thru G16 – ORGAN & KEYBOARD BASSES, CLAV BASSES Including tonewheel (Hammond B3) organ pedal, church pipe organ pedals, electric "piano basses" made famous by groups like the Doors, and Hohner Clavinet D6 "bass" sounds.

G5 – Pipe Organ Bass 1
Lowest footage pipe of a large church organ. (Generally this would be the 16' pipe, although in some massive church organs the pipe itself can be much more than 16 feet in length).

G6 – Pipe Organ Bass 2
Variation church pipe organ pedal bass.

G7 – Pipe Organ Bass 3
Variation church pipe organ pedal bass

G8 – Pipe Organ Bass 4
Variation of church pipe organ bass.

G9 – Mellotron Contrabass
Mellotron contrabass sound. The Mellotron was a late sixties –mid seventies keyboard that could be considered the first "sampler" keyboard – playing a key triggered a tape recording (literally, on a spool of recorded tape) of an instrument or sound effect. The tapes would spool out for about 8 seconds and then stop sounding, in order to rewind.

Mellotron Model 400.

G9 – Vox Organ Bass
Vox Continental organ bass sound, from the 60's.

Vox Continental organ

G10 – B3 Organ Bass
Hammond B3 organ bass pedal sound.

G12 – Crumar Bass

Bass sound from the vintage Crumar Orchestrator keyboard (circa 1981). The Orchestrator featured four sounds – brass, piano, strings, and bass.

Crumar Orchestrator

G13 – Rhodes Piano Bass

Harold Rhodes is best known for his amazing invention, the Rhodes electric piano. But his first commercially available product was the “PianoBass” - a three-octave electric piano made for producing bass sounds. Keyboard players could finally play left-hand bass parts live without having to haul an organ along for the task. The PianoBass is represented authentically in this voice, with the actual note spread going from E1 to E4, then wrapping around again from F4 on up and D#1 on down.

Rhodes Piano Bass

G14 – Clavinet Bass

The Hohner Clavinet D6 wasn’t really a “bass” keyboard – but that didn’t stop musicians from using it for bass sounds. Stir in some extra low end EQ, perhaps a nice touch of amp drive –

Hohner Clavinet D6

G15 – Clavinet Bass 2
Variation Clavinet bass sound.

G16 – Clavinet Bass 3
Variation Clavinet bass sound.

H1 thru H16 – LO DRONES & EFFECTS

These are sounds suitable for low, dramatic drones or low-end washes, perfect for ambient or chillout tracks, movie and television soundtracks, sci-fi effects, etc.

H1 – Over Drone
Low chorused heavy bass drone.

H2 – Red Giant
Dramatic heavy bass drone

H3 - Cinematic
Noisy wash synth drone

H4 - Sublevel
Atonal, dark and brooding wash with pulsating effects and artifacts.

H5 - Coldcore
Brooding, dark synth bass drone.

H6 - Antropy
Unpitched sci-fi effect wash with machine characteristics.

H7 - Arise
Noise and low bass tones.

H8 – Black Tube
Low drone and “air blown through a metal tube” sound.

H9 – Down There
Subterranean soundscape.

H10 - Monstroso
Huge swelling low resonant synth sound.

H11 – Venusian
Dark modulated nolsescape.

H12 – Lo Bowed
Low “Bowed instrument” synth sound.

H13 - Alienscape
Droning “mothership approaches” sound, a la the first *Alien* movie.

H14 - Hum
Chorused, phased, slow oscillating tone.

H15 - Magma
Machine/industrial/sci-fi drone.

H16 - Heartbeat
Heartbeat sound effect, perhaps a fitting way to end the “Pulse” library.